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## FAÇADE COMPOSITION OF PUBLIC AND RESIDENTIAL HOUSES IN SEMEY CITY (THE SECOND HALF OF THE 19TH — EARLY 20TH CENTURIES)

**Abstract.** The article considers the issues of facade composition of the architectural monuments of the city of Semey in the second half of the nineteenth and early twentieth centuries.

**Keywords:** regular layout, classicism, historical buildings, street facades, eclectic, “brick” style.

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## КОМПОЗИЦИЯ ФАСАДОВ ОБЩЕСТВЕННЫХ И ЖИЛЫХ ЗДАНИЙ В Г. СЕМЕЙ (ВТОРАЯ ПОЛОВИНА XIX — НАЧАЛО XX ВВ.)

**Аннотация.** В статье раскрываются вопросы решения композиции фасадов памятников архитектуры города Семей второй половины XIX — начала XX вв.

**Ключевые слова:** регулярная планировка, классицизм, историческая застройка, уличные фасады, эклектика, «кирпичный» стиль.

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### 1. Introduction

The second half of the nineteenth and early twentieth centuries was marked as a certain period of flourishing urban architecture of the Eastern Kazakhstan. The specific character of this phenomenon is defined in the transition from the architecture of classicism to the architecture in which they came and traditional elements to a certain degree aligned and complement each other, formed a new original quality.

A great influence on the development of architecture had the accession of Kazakhstan to Russia. As a result, in the second half of the nineteenth century it entered into the mainstream of the Russian Empire. The exchange with information and contacts in the sphere of building art created a possibility of the perception of new artistic trends, what undoubtedly played a role in shaping architectonics of the considered time. Changes of ideological views of the broad masses of Kazakh people in the result of direct contact with Russian culture were of great importance in the development of architecture in Kazakhstan. The influence of Russia affected both urban planning and the ideological and artistic contents of various structures [1, 2, 3].

### 2. Methods of the research

The research is based on the methods of comparative and historical-genetic analysis. Full-scale survey and

analysis of the archival literature and museum collections were used.

### 3. The results of the work

3.1. Significant changes in the architecture caused a general plan of Semey city made on the basis of a regular layout principle that provided a development along the right bank of the river Irtysh. Consequently, this layout dictated the position of the buildings. Extension of the main building from the bottom of the estate to the red line of the street has changed its attitude to the perception and it was the reason for the mandatory artistic treatment of street facades. At the same time, the stability of many traditional methods in the practice of the dwelling construction was conditional upon climatic and some regional factors.

3.2. In the nineteenth and twentieth centuries the planning of the presentable buildings of Semey saved the location of buildings around a courtyard. It was a semi-closed structure with angular block, which housed residential and state rooms or extended compositionally equivalent to the three-part facade accents. This decision was functionally justified because of its realization in new buildings of the city, such as tenement houses, houses with shops, craft and industry. In houses with shops typical introduction

of retail space in the volume of the building with a common plan for residential buildings. The specific character of industrial facilities did not allow such close proximity, so the production facility, in most cases, was placed in the back area [4].

3.3. A special place in the composition of street facades of houses was given to artistic and decorative design, which defined the essence of the architecture of the city at the period of the study. If the house is erected on a corner plot with two or three facades facing the streets, all the street facades get architectural and artistic processes, and one of them stands out as a major one.

A distinctive feature of the street facade is a regularity in the organization of the composition, despite the similarities and differences of each building. Their structure is designed in accordance with the functional distribution of the premises, which often determines the tiered division of the facade. So, in the building of the diet product shop (Fig.1) the facade of the first floor is formed next to the large rectangular windows framed aprons outbuildings, while the number of windows in the front rooms on the second floor alternate archways circled architraves, archivolts and topped with gables with pilasters and shelves in piers.



Fig. 1. Semey city. Diet product shop house.  
Valikhanov street,153

One can see the general stylistic order influenced by classicism eclectic in the merchant Roman Ershov house (now Literary-Memorial Museum named after Abay) built in the second half of the nineteenth century (Fig. 2). But at the same time, there is already a trend towards the interpretation of the order system — columns, entablature, and eaves in line with the increasingly dominant trend-eclectic. Including of Renaissance semicircular arches, emphasizing the rectangular Attica, flanked by stylized vases, balustrade atop of the entrance portal, Korobkova vault is planted behind — all of them are artistic and eclectic stylistic devices.



Fig. 2. Semey city. Roman Ershov merchant. Lenin street,12

In a similar to the above construction in its stylistic order and appearance, they decided the building of Regional History Museum in the city of Semey on Soviet street, 90. The eclecticism “was built” on the basis of classicism was found out here. In general, a classic rhythm of the main facade with the release of the central projection was surmounted by an attic with three-part arched arches (Fig. 3).



Fig. 3. Semey city. Regional museum of local History, 1856  
(House of general-governor Sviridov). Sovetskaya street, 90

In two private regional library buildings eclecticism refers to renaissance motifs, semicircular six private arcature the second floor, and tectonically more “light” with respect to the first level with large rectangular windows (Fig. 4).

At the end of the nineteenth century, architecture in the city of Semey experienced such a widespread trend, rational channel eclectic as the “brick style”. This is clearly evident in this fairly large-scale monument to the building of secondary school named after V. G. Chernyshevsky (1895) on the Oktyabrskaya street, 5. On the long stretch of the main facade of the building revealed rhythm blades decorated with stepped masonry thinning.





Fig. 4. Semey city. Regional library named after N. V. Gogol, nineteenth century. Lenin street, 68

Externally equal and monotonous facade is punctuated by three trapezoidal attics, with visiting them promising pointed arches. The windows of the second and first floors are framed by radial arches in the top with the identification of the castle stones. In general, the architecture of the building said that for all rational approach monuments “brick” style can be artistically expressive and visible form the historical buildings of the time (Fig. 5).



Fig. 5. Semey city. Building of high school # 1 named after V. G. Chernyshevsky (1895). Oktyabrskaya street, 5

The building of children’s sports school, built in the period from the late nineteenth to the early twentieth centuries is interesting in terms of architectural solutions (Fig. 6). Artistic construction decision is based on the contrast equivalent monotone main facade with a measured rhythm of “blades” and asymmetrical input located corbels. The main stylistic accent and architectural paradox is that the corner block interprets the style of Art Nouveau — the forerunner of the twentieth century styles such as Art Deco and expressionism [5].



Fig. 6. Semey city. Building of children’s sport school # 5 (1861). Toraigirov street, 80

The entrance circular arch, typical of many monuments of Art Nouveau, framed an oval stained glass window at the top (above the door). Further, there is the aperture of the window with a three-center arch which is close to radial arcade windows of the second level. It is above the entrance circular arch. Finally, the top “auditory” window corbels are executed in a composite geometry, oval with “selected” the contours of the three-center.

#### 4. Conclusion

Thus, in a representative architecture of Semey city in the second half of the nineteenth and the early twentieth centuries one can see the trend of transition from classicism to eclecticism and the rational flow of “brick” style, facade planes used interchangeably with the release of the central or three equal composite accents in corbels. Later, in some buildings several elements of the innovative style of the era, modern era or Art Nouveau, performed in a traditional material (baked brick), were interpreted in contrast to the European and Russian counterparts which applied the new materials, concrete and metal.

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